

THE THEATER IN NEW YORK

"None So Blind," John Mason's New Play—"Madame X" Is Another New Problem Drama.

New York, Feb. 12.—Three dramas in New York this season have had builders of bridges for heroes. To be explicit, the lovers are civil engineers who plan bridges and see to their construction. In the latest of these compositions, "None So Blind," (Ernest Poole, author, and John Mason, star actor), a gain of picturesque location is obtained by making the hero a bold bridge of gorges hard to span, and the transfer of the man's young wife from Eastern culture to Western wilderness causes the play's essential misunderstanding, for her affinity with a congenial poet convinces the husband—and the audience, too—that she is at heart untrue to her marriage vows. So here is one more of those cases of two being good company and three a bad crowd.

The oddity in "None So Blind" is that John Mason personates a man who for nine months has been blind, but he regains his vision, and then pretends awhile to be still sightless, so that he may watch unobtrusively what's going on around him. A blind man recovering his sight, and using it to watch the conduct of a wife and her sweetheart, suggests a French farce. In Poole's drama no fun but much heartache comes of it. The poet tempts the wife in the husband's presence, believing he can't see them; and they imagine that their words belie their actions to him, yet all the time he sees whatever they do, and is deceived only in ascribing a wrong motive to them.

The husband responds to a call for that duty which women expect every man to do—in fiction, at any rate—which is to forgive his wife, whatever transgression she may confess and regret. The bridge-maker's wife has no gross liaison with the verse-maker, yet while helping the blind engineer in the drawing of his plans, collaborates heart and soul with her sweetheart in his poems. Neither the audience nor the husband, when he sees that her actions belie her words, has any doubt that she means to elope. John Mason makes him just the noble sort of chap to attribute her misbehavior to uncongeniality with him and affinity with the other fellow. So he not only forgives her, but bids her to go back to New York with his unfair rival and be happy.

Denman Thompson in Vaudeville. Hired by The Washington Herald to write about nothing else than "new things in new shows," I still may give an account of Denman Thompson in "Joshua Whitcomb" for although no play in Broadway is older, none is newer, either, and Thompson shifts his familiar farmer from livable humor to sad pathos. The jolly old Josh, who for a third of a century has made wholesome merriment, is not now hale nor hearty, but so descript that he can't do much else in his accustomed way than smile blandly. His voice is so weak that he can with difficulty make it carry throughout the theater, and the effort of acting at all tires him so quickly that he has cut the play down to half an hour. This is Thompson's indolent farewell tour, and no one expects it to extend beyond New York, Philadelphia, and Boston. In view of the million that ought to be his fortune, why does he work any more? The answer is that his bad luck in investments, and his inveterate taking of chances to lose, have not left him rich enough to refuse an offer of many thousands in vaudeville.

It was thirty-five years ago, in Tony Pastor's variety show, that Denman Thompson, a low comedian from the old-time kind of resident stock companies, offered a quarter-hour sketch entitled, "Josh Whitcomb." A genial rustic stood with eyes and mouth open in front of Grace Church. He had his boots blacked by a saucy urchin, gave a dime to a little beggar girl, some advice to a drunkard, and a laugh to a bawdy man. Then he ran after an engine to a fire. That was in a front scene, after which the stage was opened up for a fifth avenue parlor, where Uncle Josh told the news of Swamy to his city relatives, and took off his hunting boots to dance in a quadrille. That was the farcical bromide which when enlarged by passage from life on Josh's farm, became "The Old Homestead."

The new "Joshua Whitcomb" starts like the old one, but the tourist from New Hampshire doesn't visit his city cousins, nor take the audience to his country homestead. Instead, we go with him and the little wife to a garret where he witnesses the brutality of a sot to his dying wife and befriends the child. The welcome of Thompson to vaudeville is tumultuously affectionate. The people are not fooled at all. They know that they are getting a small portion of the actor's former ability for his famous play. Yet they laugh loudly at the few jokes that he delivers freely, applauds his nervous movements, and give to him that prized triumph of show folks, an "ovation." When Uncle Josh kneels with the child at the mother's bedside to pray, then rises to throw the cursing father out through a window, and quietly kneels again to continue the prayer, no hero ever climbed melodrama in greater popularity.

"Madam X." Jacqueline may have broken all ten of the commandments, but the two that bring her to mundane misery are, "Thou shalt not commit adultery," and "Thou shalt not kill." She confesses her conjugal sin, and if she were forgiven by her husband, she would not become a murderer. The audience, when she comes back home to see her sick little boy, would like to have her stay, but if the husband let her do that there'd be no play, so he drags her up from her knees to her feet and violently flings her out of the house. Then a drama of the intensest kind follows.

Dorothy Donnelly has been the sinful and sorry wife in the prologue. New Yorkers have known Dorothy ten years as an actress likely to do something worth while. She came of a stage family. Henry V. Donnelly is her brother, and in his stock company she began when a young girl. Later she was chosen for roles of a coldly intellectual type. She always gave good satisfaction, and great promise, but did not reach popular distinction. Therefore, when she is seen as an erring wife, begging pardon in vain, the audience mark her once more for special mention, but pins no blue ribbon to her.

Frightful Metamorphosis. Twenty years separate that start on Alexander Bisson's "Madame X" from its further progress. Its move is to a cheap hotel, where a pair of jailbirds go to roost. They are so lately from prison that the woman's hair is still as short as his. Their first order is for a bottle of deadening absinthe and a package of opiate cigarettes. The woman is the discarded wife. Time and crime, grief and disappointment, have changed her from a delicate

lady to a coarse wanton. Her voice has the peculiar huskiness of an inebriate woman, her manner shows the hazy haze of a narcotic drunkard, her language is that of reckless despair, and she is the best—that is, the worst—embodiment of feminine wreckage that I have ever seen except in real life. In this mimicry Dorothy Donnelly gets at last to a triumph. On the first night she was recalled after that scene fourteen times without the need of the claque.

Jacqueline's full share of the extract of wormwood and the smoke of poppies doesn't render her oblivious to her degradation, so she seeks solace in ether, which takes effect, and she becomes drowsily laquacious. The man has known naught of her earlier life, but now she brags to him that she was once wealthy and that she left her fortune with her husband to enrich her boy, now old enough to inherit it. Her pal is eager to get that money. She won't consent to either the plunder of her son or a revelation of herself as his mother. The pal swears he will go to her husband for blackmail. She bars his way out. He throws her aside. She shoots him dead. As done by Dorothy, this deed of death thrills Broadway thoroughly.

COMING ATTRACTIONS. Belasco-Dustin Farnum in "Cameo Kirby." A week from to-morrow Dustin Farnum brings a new play, "Cameo Kirby," to the Belasco, one in which he forsakes cowboy roles for the more picturesque character of a Mississippi River gambler of the days "before the war," when these gallant cavaliers of the gaming table frequented the steamboats that plied up and down the great waterway.

Both Tarkington and Harry Leon Wilson are the authors of this new vehicle of Mr. Farnum's, and they have laid the scenes in that locality so full of romance and local color, old Louisiana.

AMUSEMENTS.

AMUSEMENTS.

AMUSEMENTS.

AMUSEMENTS.

AMUSEMENTS.

NEW NATIONAL
The Only Theater in Washington Offering Exclusively American and Foreign Stars of the First Rank.
Evenings at 8:15. Mats. Wed. and Sat. at 2:15.

RICHARD CARLE (Himself) And His Frolicking Flock
IN THE MERRY MUSICAL GAMBOL,
Mary's Lamb
HEMMED, BORDERED, TRIMMED, AND EMBROIDERED WITH GIRLS

Next Week—Sent and Box Sale Thursday—CHARLES FROHMAN Presents
JOHN DREW
In a comedy adapted from the French entitled "INCONSTANT GEORGE."
Matinee Tuesday (Washington's Birthday) and Saturday.
FOUR MATINEES ONLY TO-MORROW, TUESDAY, AT 4:30, THURSDAY, FRIDAY, SATURDAY, SUNDAY, AT 4:30.
THE WORLD'S GREATEST DANCE-ARTISTE

RUTH ST. DENIS
In Her Repertoire of
SUPERB HINDOO DANCES
Assisted by Her Company of Native Hindoos.
THE INDIA OF Kipling Set to Music.
Reserved Seats, \$2.00, \$1.50, \$1.00, and 50c. Now on sale.
TO-NIGHT 8:15, EDWARD A. HINES Operatic and Classic Song Recital
Assisted by BEETHOVEN STRING TRIO, MISS NELLIE DE GROSSART, MISS FRANCES DE GROSSART.
Tickets, \$1.50, \$1.00, 75c, 50c. Box Office Open 1 p. m.
COMING MME. SEMBRICH In Song Recital
Reservations at T. Arthur Smith's, 1411 F St.

In response to numerous requests, return engagement of
MAUD ALLAN
NEW NATIONAL THEATER, TUESDAY, MARCH 1, 4:30.
In a programme of dances, and her creation of the
"VISION OF SALOME"
Seats, \$2.50, \$2.00, \$1.50, \$1.00, may now be ordered from Miss Cryder, 1024 N. Street, 4:00 to 5:30. Tel. North 6700. Public sale opens at the Theater Box Office February 22.

BELASCO TO-MORROW NIGHT MATINEES WED. AND SAT.
NIGHTS AND MATS., 800 SEATS 50c, 75c, \$1. BEST SEATS, \$1.50 and \$2.

DAVID BELASCO PRESENTS
FRANCES STARR
In Eugene Walter's Great Play,
"THE EASIEST WAY"
With Original Cast and Production.

DUSTIN FARNUM
In **CAMEO KIRBY**
A PLAY OF ROMANCE AND ADVENTURE IN OLD LOUISIANA.
By BOOTH TARKINGTON and HARRY LEON WILSON. LIEBLER & CO., Managers.

able features being the lawn of the hotel at Lucerne and the loggia of the palace at Venice, where the "Feast of the Roses" occurred. The play differs somewhat from the book, inasmuch as a prologue has been interpolated which shows the home of the Queen of Sardinia and introduces the character of her drunken and vicious husband, thereby offering a motive for her subsequent actions. The story did not give much promise of making a play, yet, according to those who have read the manuscript, it has developed into a powerful love tragedy with a high motive and principle and suggesting a number of thoughts for the betterment of modern social conditions. All the interesting characters of the book are seen in the play.

LOCAL STAGE NOTES.
Robert Goodman, in advance of Thomas E. Shea this week, writes picture plays. He has just sold five tabloid dramas to a New York firm which has a producing stock company in Texas.

The tour of "The Barrier" is a sort of honeymoon affair for James B. Durkin, who plays the juvenile role of Capt. Burrell, U. S. A. His bride is Miss Maude Fealy, formerly leading lady with Sir Henry Irving in London and with William Gillette. They were married last November.

W. S. Hart is a Shakespearean actor of recognized ability. He was a co-star with Rhea at one time. Later he was leading man with Julia Arthur, appearing with her in "A Lady of Quality," "Ingomar," "As You Like It," and "Romeo and Juliet."

Florence Rockwell, who has the role of the heroine, Necla, the Indian maiden, in "The Barrier," is a native of St. Louis. Her mother is a well-known physician in that city. Miss Rockwell last season played Echo in "The Round-up."

"The Queen of the Moulin Rouge," which has been breaking all records in its rehabilitated form, is headed this way and will be seen in Washington before the present season is over. One of the features is the Apache dance, performed at the Cafe Rat Mort.

Owen Davis, author of melodramas, has written a play for Douglas Fairbanks, of "A Gentleman from Mississippi" fame, which his managers say is good. The new play was given a trial in Philadel-

Columbia Washington's Leading Theatre
ALL THIS WEEK.
Orchestra.....\$1.50 and \$2.00
Balcony.....75c and \$1.00
Gallery.....50c
Matinee Thursday 50c to \$1.00
Matinee Saturday 50c to \$1.50
Every seat in the theater reserved by coupon.

RETURN ENGAGEMENT OF KLAU & ERLANGER'S GREAT COMPANY OF PLAYERS IN
"THE BARRIER"
WITH
THEODORE ROBERTS
Dramatized by Eugene W. Presbury from Rex Beach's Novel.
Same Notable Cast Which Appeared at the Amsterdam Theater, New York:
FLORENCE ROCKWELL ROSALIND ZIEGLER JOHN J. PIERSON
ALPHONZ ETHER W. S. HART J. H. GREENE
GUINIO SOCOLA JAMES DUKIN HAROLD ZIEGLER
ABIGAIL MARSHALL

NEXT WEEK THE MUSICAL COMEDY HIT OF THE SEASON
DE WOLF HOPPER
AND HIS COMPANY OF ONE HUNDRED ARTISTS, IN
"THE MATINEE IDOL"
SEATS NOW ON SALE.
EXTRA MATINEE WASHINGTON'S BIRTHDAY.
To-night AT 8:20 First Appearance in Washington of the Man That Followed Roosevelt Through Africa
Newman's Illustrated TALKS ON RAVEL OPICS PRICES: 25c, 50c, 75c, \$1.00
BRITISH EAST AFRICA Colored Views! Wonderful Motion Pictures! Intensely Interesting Travel Talk!
TUESDAY, JANUARY 18, 4:30
Lassalle Spier 2140 Tickets, \$1.50, \$1.00, 75c, 50c
Mar. 1st, 4:30 RECIPIENT, AT T. Arthur Smith's, 1411 F St. COLUMBIA

"ALL CARS TRANSFER TO THE CASINO."
CASINO THEATER
SEVENTH AND F STREETS.
Most Perfectly Fire-proof Theater in the Country.
CONTINUOUS VAUDEVILLE 1:30 A. M. to 11 P. M. Prices: 10c and 20c.
The Palermo Trio Guy Bartlett & Co.
Operatic Singers of Superior Ability. Mysterious Musical Comedy.
Jack Lee LeClair & Watson
Monologue and Song. Thrilling Flying Rings.
Walton & Vivian Adolph Adams & Co.
Romantic Comedy. Characteristic World Impersonations.
The Ortaneyns Hayes & LeRoy
European Gymnasts. Novelty Musical and Singing Act.
AMERICA'S BEST MOTION PICTURE PLAYS
SUNDAY CONCERTS
Beginning at 2 P. M.
Jimmy Cowper, Colton and Darrow, Francis and Irving, Paris, Conway and Paris, the Musical Mays, and 4,000 feet of the best in Motion Picture Plays.
Admission - - - - - 10 Cents

GAYETY THEATER 9th St. Near F
Week Commencing Monday Matinee, February 14, 1910.
MATINEE EVERY DAY. SMOKING CONCERTS.
THE SEASON'S BEST OFFERING.
Sig. G. Molinas's Latest Pantomimic Sensation,
"ALL HER SOUL"
Introducing
Mlle. MURIN The Famous Pantomimic Artists
Sig. FERARI
In Conjunction With The Reigning Sensation,
The Queens of the Jardin de Paris.
NEXT WEEK THE GINGER GIRLS.

Nights, 25c, 35c, 50c, 75c, Mats., 25c
ACADEMY THE EMINENT PLAYER
MR. THOMAS E. SHEA
IN SUMPTUOUS PRODUCTIONS OF CHARACTER STUDIES
MONDAY NIGHT, TUES. THURS. AND SAT. MATS.
WEDNESDAY AND FRIDAY NIGHTS
TUES. THURS. AND SAT. NIGHTS
DR. JEKYLL AND MR. HYDE.
A CAREFULLY SELECTED COMPANY OF CAPABLE PLAYERS. SPECIAL SCENERY AND EFFECTS FOR ALL THREE PLAYS.
WEEK FEB. 21—"THREE WEEKS"—WEEK FEB. 21.
TO-NIGHT ALL SEATS 25c
GRAND CONCERT LIFE MOTION PICTURES AND SPECIALTIES.

New York Ave. and 13th St.
MASONIC AUDITORIUM
EVERY EVENING EXCEPT 7:30 to 10:30
MATINEE SATURDAY—2:30
MOVING PICTURES AND VAUDEVILLE.
NOVEL AND UP-TO-DATE PICTURE FILMS. ALL SEATS, 10c.

CHASE'S
The Largest, Handicraft, and Most Popular Theater, with Weekly Bills Surpassing the \$10 and \$20 Attractions.
DAILY MATINEES 2c, 5c, and 10c. EVENINGS 2c, 5c, and 10c.

"Best You Ever Saw Here."
World's Supreme Aerial Sensation.
CURZON SISTERS,
"The Aerial Flying Butterflies."
Incomparable Illuminated Flights and Evolutions in the Most Wonderful and Novel of Spectacles.
GEORGE JONES and BEN DOOLEY, In "Hotel St. Rooking" Hilarity.
A Musical Comedy Gambol, Gaiety, and Fun.
"THE NIGHT BIRDS."
The Play of the Bostonians, Led by Nellie Brewster, Late of Edward Galt's "Mary Lamb" and "The Night Birds."

THE FOUR KONGER BROS. Dumbness—Hilarity—Humor—Gaiety.
JOHN R. and ARTHUR J. GORDON & PICKENS CO. In "What Would You Do?"
INZA and LORELLA, Champion Comedy Loopers.

That Architect of Amusement,
STUART BARNES,
In the Cleverest and Funniest Satire and Song Ever Composed. The World's Greatest Show.
The American Vitagraph, "Crossed Wires of the Stars," Light and Sound.
NEXT WEEK—SAM, CHIP & MARY MARBLE, STEPPING STONE, KIDNEY, LADY, AND ANDERSON, etc. BUY SEAT TO-MORROW.

LYCEUM MATINEE DAILY.
Week Commencing To-morrow Matinee.
THE MUSICAL BURLESQUE SHOW,
Miss New York, Jr.
THE SHOW OF MANY SCENES AND SENSATIONS.
SEE
The Wind-tossed Skirts in the Sub-way Scene.
The Sensational Search of the Lady Smuggler.
Lavish in Lovely Girls
Next Week—Pat White's Big Show.

COLUMBIA THEATER.
WASHINGTON SYMPHONY ORCHESTRA.
HERMAN C. BAREMAN, Conductor.
3D CONCERT, FRIDAY, FEB. 18-4:35.
Soloist: MRS. NELLIE WILSON SHIP-CLIFF.
Programme:
Overture, "Tales of the Shores".....Wright
Bolero, "Sicilian Vespers".....Verdi
Soloist: Mrs. Ship-Cliff.
Symphony, "Hail to the Chief".....Mendelssohn
Suite Pastoral, "Tristram".....Lachmann
Grand Festival March.....Strauss
Tickets, 5c, 10c, 25c, and \$1.00. On sale here and at all music stores.

The Federal Indoor Games CONVENTION HALL,
Saturday, February 19.
SCHOLASTIC EVENTS, 2:30 P. M.
INVITATION AND COLLEGE EVENTS, 5 P. M.
30 ATHLETES, 16 EVENTS, 3 RELAY RACES.
PAUL, FASTEST AMERICAN BUN-
NER, WILL TRY FOR NEW ONE-MILE
INDOOR RECORD.
CARLISLE INDIANS IN INDIVIDUAL EVENTS AND RELAY RACE.
Tickets on Sale at Spalding's, 709 14th St.

THE COLLEGE WOMEN'S CLUB
ANNOUNCES A COURSE OF FIVE LECTURES ON ART BY
MR. EARL BARNES
THE ARTIST, 1014 F STREET, N. W.
On Five Consecutive Friday Afternoons, Beginning February 18, at 4:30.
Course Tickets, \$2.00. Single Admission, 50c.
Tickets may be ordered from T. Arthur Smith, 1411 F St., N. W., or any member of the Committee on Art Lectures.
Committee on Lectures—Mrs. M. Allen Marquardt, chairman, 200 Massachusetts Ave.; Mrs. L. W. Butler, 250 Mass. Ave.; Mrs. J. P. Doolittle, 1415 Mass. Ave.; Mrs. H. E. Felt, 1601 Wisconsin Ave.; Miss Gertrude Rose, 260 Mass. Ave.; Miss Sarah K. Simon, 525 Connecticut St.; Miss Edith G. Weston, 310 Prospect Ave.

MISCHA ELMAN
VIOLINIST.
COLUMBIA THEATER, FRIDAY AFTERNOON, FEBRUARY 25, 4:30.
Prices, \$2.00, \$1.50, \$1.00, 75c, 50c, 25c. On sale on Saturday at Wilson Ticket Office, in Droop's Music Store, 15th and G.

Boston Symphony Orchestra
MAX FIDLER, Conductor.
NATIONAL THEATER.
MONDAY AFTERNOON, FEBRUARY 21, 4:30.
Prices, \$2.00, \$1.50, \$1.00, 75c, 50c. Now on sale at Wilson Ticket Office, in Droop's Music Store, 15th and G.

PROFESSIONAL CARDS.
MRS. OLDBERG,
TEACHER OF SINGING,
Music Room, Belasco Theatre.
Adapts method to the need of the pupil in the equipment of concentration, presence, voice, and self-control. Prepares for drawing-room voice, recitations, ballads, concert songs, and operas. Technique, Phrasing, and Interpretation. Single and Class Lessons.